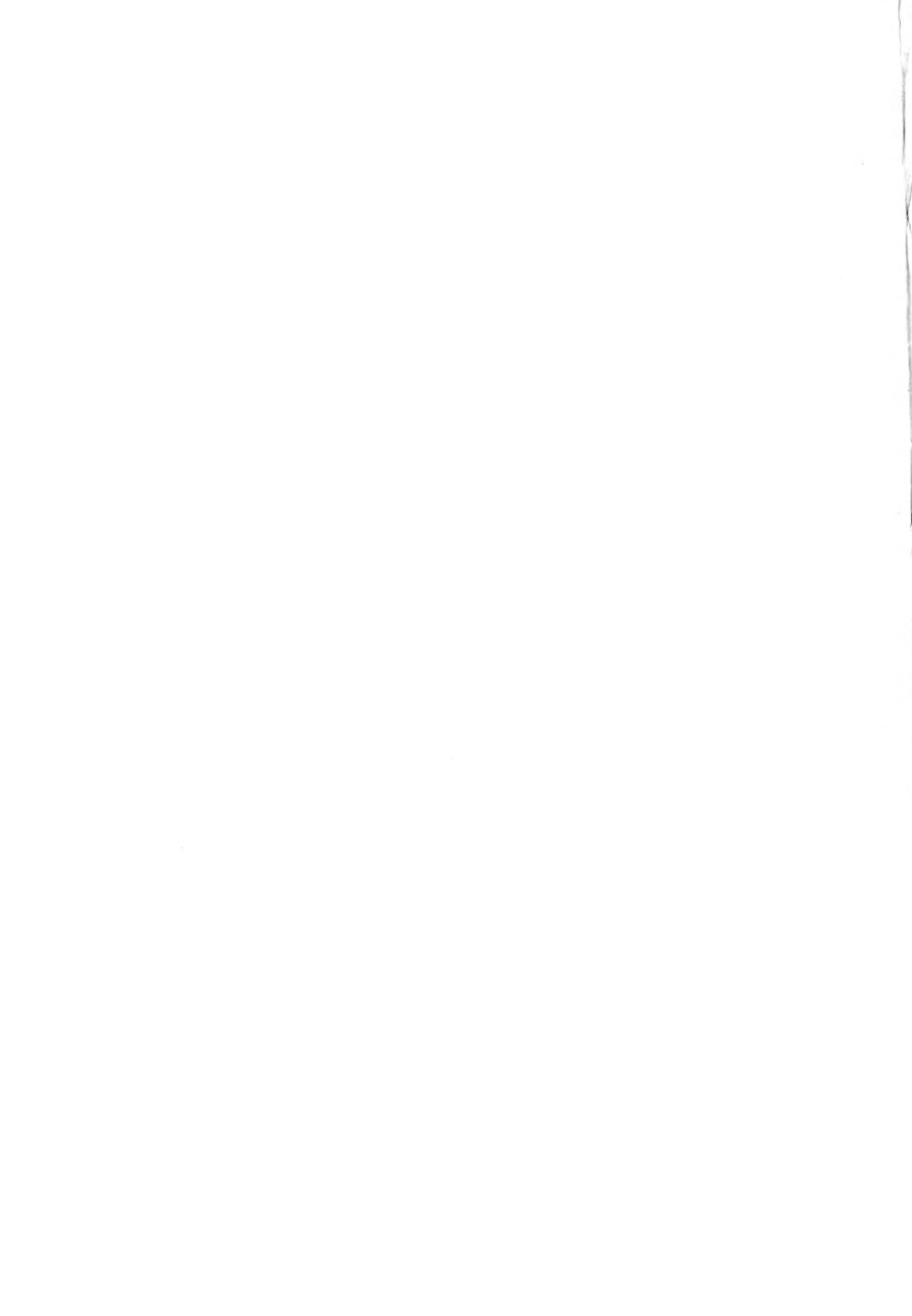


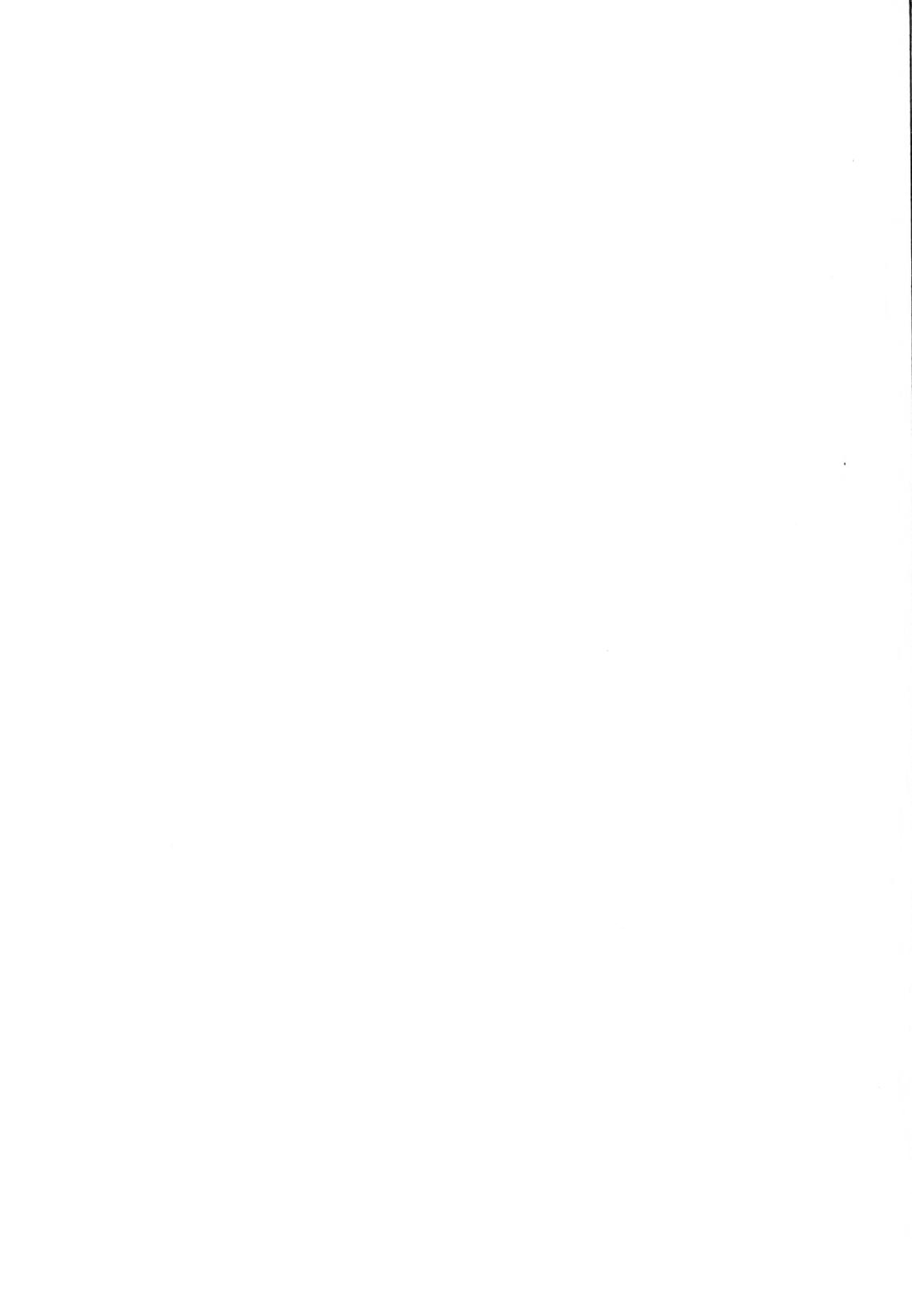
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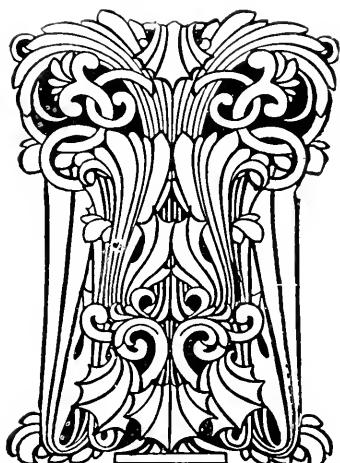


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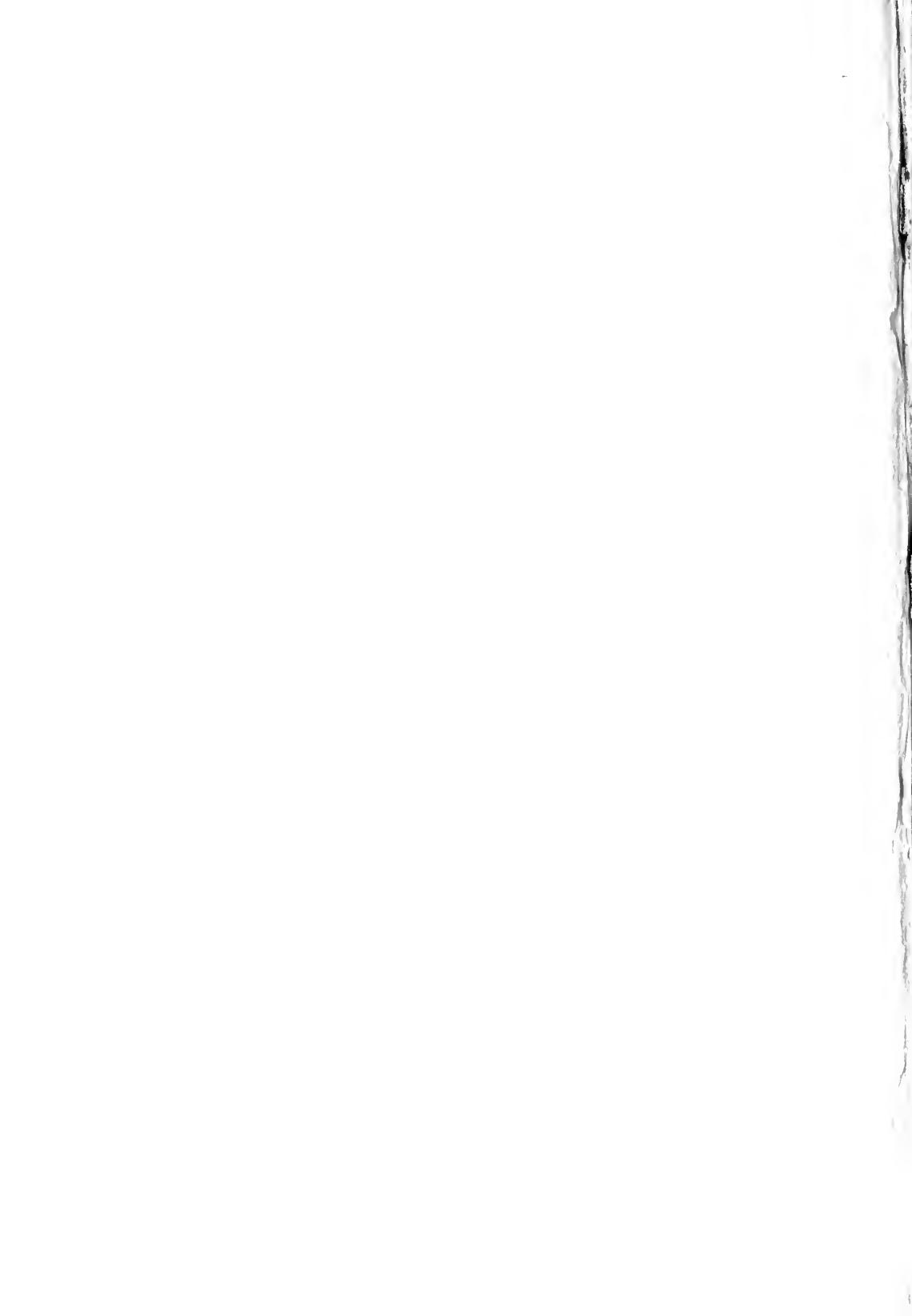




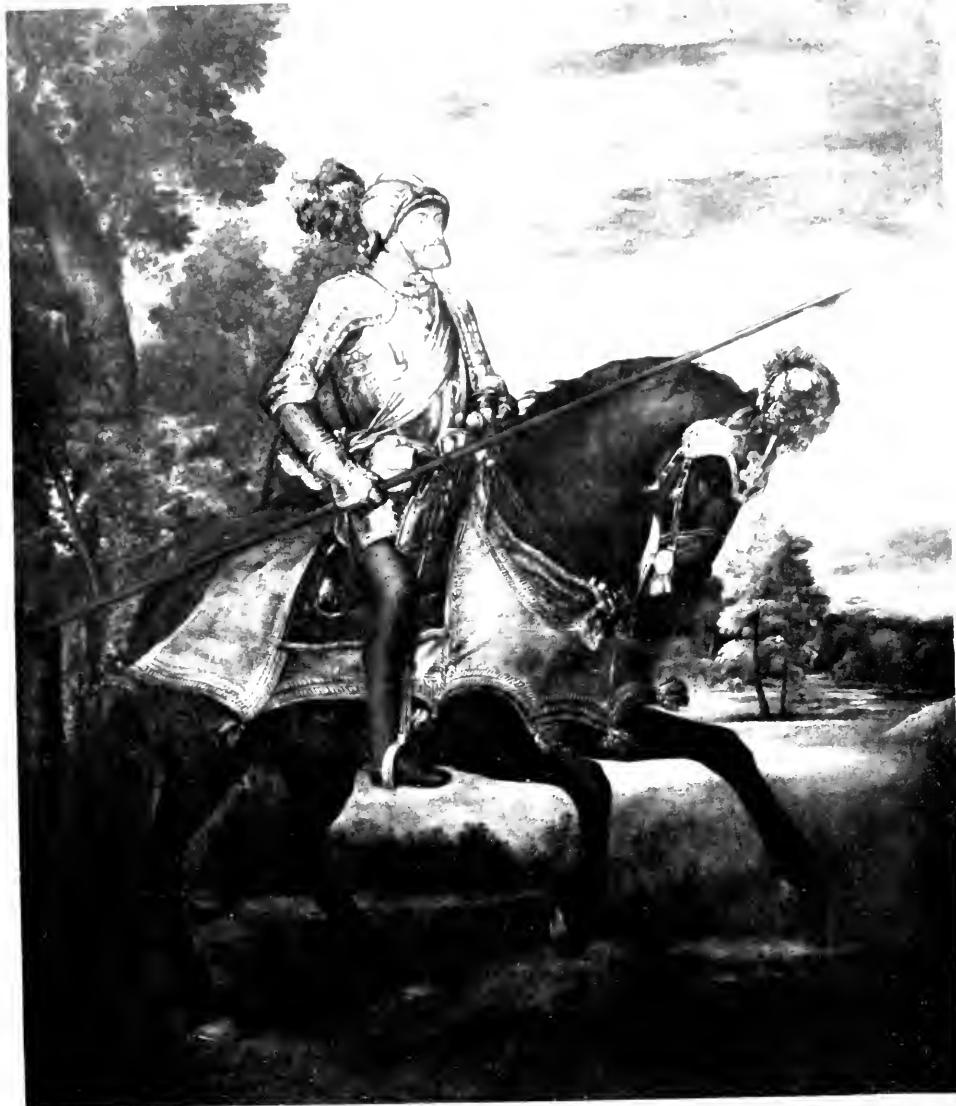


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THE LATER WORK  
OF TITIAN







# THE LATER WORK OF TITIAN



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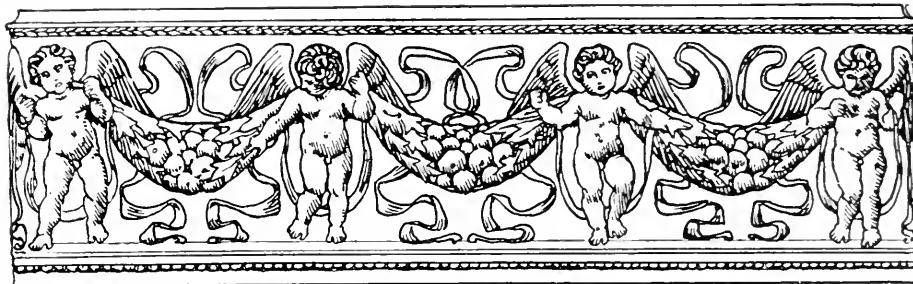
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## THE LATER WORK OF TITIAN

BY HENRY MILES



If the enterprising editor of some up-to-date newspaper were to initiate in the columns at his disposal a plebiscite, the object of which was to settle the relative positions of the deceased masters of pictorial art in the general cultivated opinion, the voters being those properly qualified in any way to express a judgment worthy of consideration, it is probable that at the present day the three names at the head of the poll would be Rembrandt, Titian, and Velasquez, these being here intentionally set down in strict alphabetical sequence in order to avoid exacerbating the susceptibilities of the upholders of the claims of one or another to the honour of first place and so arousing an internecine warfare among the expert and the critical.

Were it, furthermore, possible to avail ourselves of Mr. Wells's ingenious imaginary invention the Time machine and so conduct similar inquiries backwards through the centuries at intervals of, let us say, fifty years, it is certain that in the course of them we should find frequent and considerable fluctuations in the composition of this group of the first three. Velasquez would, I believe, give place at the latest retrospective census to Raphael; Rembrandt, supposing that he stayed so long, would scarcely survive the beginning of the eighteenth century; Titian alone might be expected to occupy a prominent position in every election of the Immortals. His popularity is, in fact, almost, if not quite, unique from the circumstance that beginning in his lifetime it has never since diminished to any appreciable extent, or its justification even been seriously disputed. Practically the sole derogatory criticism which has ever been put on record was Michael Angelo's comment that Titian painted so well that it was a pity that in Venice they did not learn to draw better, and Michael Angelo, it may be said, was the only man who ever had the right to make such an assertion.

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It is not a task of overwhelming difficulty to divine the reason of this enduring fame. Titian appeals with equal force, though by differing means, alike to the educated and the uneducated in matters of art, as Shakespeare interests by his vigorous dramatic movement and vivid character-drawing those who are inaccessible to the subtler beauties of his poetry. To perfectly enjoy with full understanding the manifold excellences of his technical achievement, the diverse and delightful devices by which under varying circumstances he attained to perfection the special object he had in view demands prolonged and wisely directed study if not, though this last is inexpressibly preferable, a course of practical instruction and experiment in the art-school and the studio. Only to one who has undergone such can be wholly apparent the complete beauty of his handiwork, the ease and vigour of his brushwork, the skilful alternation of rich and fat impas to the thinnest scumblings, his masterly employment of glazings, all that goes to make him a supreme craftsman, a wonder-worker in paint regarded simply as a plastic material, an unsurpassed artificer of surface and texture; to such alone also will be fully revealed the vital and inherent truth of his renderings of tones and values. But to the majority even of genuine art-lovers such preliminaries are necessarily inaccessible, and to them many of the noblest creations of the painter can speak but brokenly and indistinctly. I doubt, for example, whether the Titanic grandeur of Michael Angelo or the cultivated classicism of Mantegna have ever stirred to real enthusiasm an absolutely untrained spectator. There is a lofty sublimity on the one part, an undeniable if exquisite artificiality on the other each of which is calculated after its own fashion to raise an impenetrable barrier against mere natural human sympathies. Titian, on the other hand, is nothing if not human. He knew mankind from the highest to the lowest, from the Emperor on his throne to the beggar at the street corner and distilling the essential features of each in the alembic of his vivifying imagination he has precipitated upon his canvases the immortal and ever-recognisable type of each and all. The secrets of all ages and both sexes were open to him and he expresses with equal ease the venerable age of Doge Grimani, and the squalid senility of the old dame with the basket of eggs in the foreground of *The Presentation of the Virgin in the Temple*, the ripe maturity of Admiral Giovanni Môro and of Eleanora Gonzaga, Duchess of Urbino, the youthful promise of the unknown young *Man with the Glove* in the Louvre, and of his own daughter Lavinia, while no more bewitching rendering of the charms of childhood than his can well be conceived. Especially did he delight in children, dragging them in one might almost say, sometimes without rhyme or reason, for the sheer joy of reproducing their soft and rounded forms, as for instance, in the small cupid who quite unnecessarily but very fascinatingly upholds the dragon-crested helmet in the portrait of Giovanni Francesco Aquaviva, Duke of Atri, at Cassel. Not even Raphael has bequeathed us a more enchanting series of presents of the Christ-child than he. In

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the *Pesaro Madonna*, in the *Gipsy Madonna*, and *The Madonna with the Cherries*, at Vienna, in *The Madonna with the Rabbit*, and the *Madonna with SS. Stephen, Ambrose, and Maurice*, at the Louvre, in the *Madonna with Saints* at Dresden, in the *Holy Family*, with the little St. John, and in that other with the adoring Shepherd in the National Gallery, London, in the *Virgin in Glory*, at Ancona, in *The Madonna and Child with SS. John and Anthony* in the Uffizi, in *The Madonna with Saints*, in the Doria Palace, Rome, and in another in the Vatican he has given us ever-varving, ever-truthful pictures of wise infancy. Cupid or cherub, it was all one to him as long as he could capture and convey the endless mutations of childish mind and movement. Whether they are speeding Heavenwards the cloudy carriage of the Virgin in *The Assumption*, or offering for adoration the symbol of the Cross as in *La Fede* (Faith), or indulging in unrestrained and precocious revels as in *The Sacrifice to the Goddess of Festivity and Love* at Madrid, matters little, they are one and all instinct with the joyous vitality of infancy. But the most inspired, the most penetrating realisation of the child mind and body is the little Faun who tramps proudly along in the forefront of the *Bacchus and Ariadne*, in the National Gallery, London, trailing behind him by a cord the severed head of a calf, so pleased with and proud of his strange and rather grisly prize, so wholly absorbed in his own small personality that he has no eyes or ears for God or Nymph. Neither Bacchus nor Ariadne he is perfectly assured within himself can have any interest for the onlooker while he and his treasure are there, and he gazes out and up at us with a solemnity fitting his importance, and with that always infectious confidence of the child in the heart-whole sympathy with and approval of his most important affairs on the part of the grown-ups. This comprehension at once acute and profound of the child is in itself a strong attraction to many minds, and it is singular that his contemporaries would seem to have so seldom availed themselves of it by employing him to paint the portraits of their offspring, a task for which he was pre-eminently qualified as we may see in the picture of *The Daughter of Roberto Strozzi*, known as *The Child with the Dog*, one version of which is in the gallery at Berlin, while a second belongs to the Marquess of Northampton.

As an exponent of the charms of girl and womanhood he is no less remarkable, especially those of the richly developed, full-blooded, rather sensuous character which to this day is so frequently in evidence among the Venetians, and in this respect, so far as pleasing the general eye is concerned, he had a great advantage over Rembrandt whose country-women were rarely conspicuous by their facial beauty, and even over Velasquez, whose feminine sitters had the habit of attempting to modify their natural complexions by the lavish application of whitening and rouge. Still more favourable were his opportunities in the treatment of the nude since he had at his disposal that natural elegance of form undistorted by cramping shoes or tight lacing which makes Italian models to this day so sought after by painters, and with which the coarse and

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fleshy type alone available to the Dutch master presents so distressing a contrast. Had Rembrandt had such figures to study as the *Venus* in the Uffizi, the superb Sacred or Artless Love in the Borghese Gallery, the Antiope in the Louvre, the Danae at Naples, and the various renderings of Venus in the Prado, though he would have been no whit a greater artist he would not have had to wait so long for general recognition.

Yet one other point remains to be mentioned in which chance, the mere accident of having been born and brought up in one corner of the world instead of in another gave Titian a predominance in the creation of beautiful visions over his two great conpeers. The love of display, the passionate craving for colour were inherent in the Italian mind, more especially in the Venetian, and manifested themselves on any and every occasion. We with the dull-hued and unshapely male attire which on most occasions preponderates in our fortuitous or pre-arranged assemblies can but dimly conceive, even with all the aid the contemporary painters have left us, what the streets and canals of Venice were like in their every-day condition, still less when place and people were decked in their bravest for some sacred or civil festival. Patrician vied with patrician, plebeian with plebeian in the richness of their appointments. It is a well-known tradition that the black colour of all the gondolas of the present day arises from the passing of an edict long ago enforcing that sombre hue in order to check the ever-increasing extravagance of the decoration lavished upon them, and as it was with these, so it was with all else pertaining to daily life. The houses where they were not adorned with sheets of coloured marbles were covered, regardless of the destructive effects of the sea-breezes, with paintings from cornice to water-level. The interiors were no less gorgeously embellished, while those who peopled them arrayed themselves in the costliest materials of the brightest hues. Having almost a monopoly of the over-sea trade with the Orient, the Venetian merchants gathered into their warehouses the commingled splendours of East and West. The church which endeavoured to exercise some control elsewhere had always been regarded with suspicion by the Republic when she attempted to interfere with lay affairs, and Venetian art was always more independent of Papal influence than that of any other school. It was almost entirely an outcome of local conditions, and as in these colour was the leading note the Venetian painter must be perforce a master of it. The austerity of the Spanish court which found expression for the most part in sombreness of attire, on the one hand, and the inherited simplicity of the Dutch burghers on the other, deprived both Velasquez and Rembrandt to a large extent of such instigations and opportunities, and how deeply the latter at all events felt the lack of them is shown by the eagerness with which he made exceptions to the general sobriety of tone that prevailed around him by arraying himself, his wife, and others of the more intimate sitters in gauds and trappings alien to his native land.

With the events of the first half of Titian's career we are not here

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directly concerned. They have been treated at sufficient length by Mr. Malcolm Bell in the introduction to the volume of reproductions of the earlier paintings, and a brief note of the leading dates is all that need be given. He was born at Pieve di Cadore in 1477, and was sent to Venice about ten years later to be educated. Little is known of him during the succeeding years but in 1507 he was engaged with Giorgione and Morto da Feltre in decorating the exterior of the Fondaco de' Tedeschi, and in 1511-1512 in painting frescoes in the Scuola del Santo and Scuola del Carmine at Padua. During the following years he visited at various times both Ferrara and Mantua, and in 1530 and again in 1532 he was at Bologna, on the latter occasion meeting, through the good offices of his friend Pietro Aretino, the Emperor Charles V. thereby initiating a connection with the Spanish Court which had so great an effect upon his subsequent artistic production, for to it we owe not only many admirable portraits, but that singular mixture of the religious and the sensuous which is still to be seen on the walls of the Prado at Madrid.

With 1540, roughly speaking half-way through his range of pictorial activity, we begin the list of illustrations included in the present volume. Titian was by then securely established in reputation and in spite of the ceaseless wars which were steadily sapping the resources of the Republic, and the unwillingness or inability of many of his patrons to pay their debts to him, in a state of financial prosperity. He occupied a handsome mansion in the Biri Grande, at that time a fashionable quarter, looking out over the blue lagoons to Murano. He was presented that year with a pension by Alfonso d'Avalos, Marquis of Vasto, possibly as a mark of approval on the completion of the portrait of that distinguished officer of Charles V., addressing the troops under his command which is now in the Prado at Madrid, while the Emperor himself bestowed upon him an annuity, recoverable from the treasury at Milan, of 200 crowns, subsequently increased to 400. This benefaction was also possibly due to the intervention of the Marquis, for though the painting of *The Original Sin (The Fall of Man)*, which in Eve contains one of the least successful of Titian's studies of the nude, was finished about that date, Charles was himself in the Netherlands fully occupied in reducing once more to a semblance of grudging submission his rebellious burghers of Ghent. Another work brought to an end about the same time was the *Battle of Cadore*, in the hall of the Doge's Palace, which the timely severity of the Government, indignant at his neglect of their commissions in favour of his imperial patron, had induced him to undertake at last in real earnest. His opportune industry had the desired effect, and on the death of Pordenone, who had been appointed to the post from which Titian was dismissed, the latter was restored while doubtless at the same time the demand for the repayment of the money which had been advanced to him was allowed to lapse. Nor can this reinstatement have been altogether indifferent to him for Charles V. after the disastrous termination of his punitive expedition to Algiers in 1541, was attacked on all sides by the allied forces

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of the French king and the Turks, and until the conclusion of peace in 1544, must have had too many calls upon his time and his treasury to remember such trifles as his indebtedness to a far-off Venetian painter. The portrait of the little daughter of Roberto Strozzi, already referred to, belongs to the year 1542, but that year is more interesting as showing us that the painter was not able or willing to rely only on his brush as a source of income, and did not disdain, as indeed no Venetian did, to supplement his professional gains by speculating in trade, to which end he secured a contract for supplying Cadore, the land of his birth, with grain. While Charles was fighting in France and Hungary, Philip was in Spain, where in 1543 he married his first wife, Mary of Portugal, and Titian had time to devote to local patrons, finishing that year the three panels, *The Sacrifice of Abraham*, *David and Goliath*, and the *Death of Abel*, which, originally designed for the Church of S. Spirito, are now in that of S. Maria del Salute, but in the course of the same year he paid a visit to Bologna and painted a portrait of the aged Alessandro Farnese, who had been elected Pope in 1534 under the title of Paul III. Either before or after this visit he furthermore found time to paint for Kaufmann van Haanen, a wealthy Fleming established in Venice, a large *Ecce Homo*, which he signed Titianus Eques Ces F, and dated. It was still in the possession of the family in 1580, but early in the seventeenth century it was bought by Sir Henry Wotton, the English Ambassador, for the Duke of Buckingham. Lord Howard in vain offered seven thousand pounds for it, and at the sale by auction at Antwerp of the Duke's collection it was purchased for Ferdinand III., and despatched to Prague whence Karl VI. in 1763 removed it to Vienna, where it now is. Tradition says it contains portraits of Charles V., though it is not easy to decide which of the figures is meant for him, and Suleyman I. called the Magnificent, that remarkable Turkish potentate who was alternately wooed and attacked, as a rule unsuccessfully, by the leading powers of Southern Europe, and the turbaned figure on horseback on the right of the picture may very possibly be intended for him, though Titian can never have seen him in the flesh. The artist himself is seen talking to a bald-headed old man in the foreground, and the girl behind him strongly resembles his daughter Lavinia. The bearded warrior on the extreme right is unmistakably d'Avalos the commander of the Imperial army, while with characteristically cynical indifference to his shameful reputation Pietro Aretino consented to represent the jeering Pilate. There is no more puzzling problem to be faced in endeavouring to form an estimate of Titian the man as apart from Titian the painter than his long and intimate friendship with this notorious scamp. People were not over squeamish in the sixteenth century, and the morals of most Italian courts were lax even for the period, but the indecency of Aretino's conversation and writings was too much even for them and he had been dismissed with ignominy both from Arezzo, his native town, and Rome before he came to settle in Venice in 1526, where he found the means for

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an unexpressibly licentious life by blackmailing those who feared the poisonous sting of his abusive tongue and pen. That he was remarkably clever cannot be denied and that, after his own fashion, he was excellent company may be taken for granted, but it is with regret, not indeed without misgiving, that one finds him a constant frequenter of Titian's house during the infancy of his children, and one cannot but wonder whether he did not pay the penalty in the trouble brought upon him by the corrupt and dissolute life led by his eldest son Pomponio.

In 1545 he paid his only visit to Rome taking with him the *Danae*, and painting while there the portraits on one canvas of Pope Paul III., and his grandsons Cardinal Alessandro and Duke Ottavio Farnese, both of which works are now at Naples, and at the end of the same year or early in the next he seems to have been at Trent where the famous Council, of which he has left us a picture in the Louvre, had assembled in December. He painted Aretino for the last time in 1546, and to about the same date may be attributed the two portraits of Lavinia his daughter, the beautiful one with the dish of fruit and flowers at Berlin, and the slightly different version representing her as Salome with the head of John the Baptist at Madrid. Allowing for the rapid development of womanhood in the south we may conjecture her age in both to be about sixteen, which as she was born in 1530, would point to this year. To the following year belong the *Venus and Cupid* at Florence, a *Venus* at Madrid, and the *Supper at Emmaus* in the Louvre. In the course of it he was summoned to Augsburg whither Charles had repaired after defeating John Frederick, Elector of Saxony, at Mühlberg on the Elbe, and there in 1548 he painted the victor as he appeared at the battle, now at Madrid, and seated in a chair, now at Munich, and also perhaps, at the same time the defeated and captured Elector, now at Vienna. In 1550 still, or again, at Augsburg he painted that portrait of Philip II., which being forwarded to England played no small part in persuading Mary Tudor into her unhappy marriage with that cold and formal Prince, though if it at all resembled the one in half armour now in the Prado, it is not easy to divine what attraction she found in him. This was probably the last portrait of him Titian painted from the life, for, in 1551, he returned to Spain, going thence to England in 1554 for his marriage, crossing to Brussels in 1555 on the abdication of his father, and returning finally to Spain in 1559 on the conclusion of his war with France after marrying, for the third time, Isabella the daughter of the French King. But if the painter and his patron never met again the latter kept him busily employed. The first picture known to have been described as "a landscape" pure and simple was sent to him in 1552, a *Danae* and *Venus and Adonis*, were forwarded to him in England in 1554, while about the same time was painted the curious allegory at Madrid known as *The Gloria* (or Holy Trinity), representing Charles V., his crown laid aside, in penitential robes with his wife Isabella and his son, appealing for the mercy of the Trinity, in the midst of a heterogeneous throng of scriptural personages. In 1555 the great picture known as

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*La Fede* (Faith), in the Doge's Palace, a votive offering from Doge Antonio Grimani, was begun. At what date it was finished is uncertain, but it happily had not been put in its appointed place by 1577, the year after Titian's death, and so survived the fiery end which befell so many other masterpieces that year ; 1558 is the date of the *St. Laurence* in the Jesuit's Church at Venice, as also of the portrait of Fabrizio Salvaresio at Vienna, and 1560 of the great group of the Cornaro family now at Alnwick ; a Magdalen is mentioned by him in a letter of 1561 as being the most admired work he had ever produced, while other works sent by him to Philip about this time were a *Europa*, and *The Agony in the Garden*, in 1562, still at Madrid together with *Diana and Actaeon*, and *Diana and Callisto*, in 1561, and the *Christ Crowned with Thorns*, and *Jupiter and Antiope*, in 1567, both in the Louvre. The *Perseus and Andromeda* in the Wallace Collection was sent, according to Titian, in 1556, though the catalogue of that gallery attributes it for some reason to about 1562. *The Last Supper*, now in the Escorial, which was shamefully cut down soon after its arrival in Spain in order to fit it to the space it occupies, was delivered towards the end of 1564 after having formed the basis of an amusing if somewhat undignified game of bluff between the artist and his royal patron. It was, in fact, much easier to dispose of his pictures than to collect the money for them. Hernandez the King's representative in Venice, fully appreciated the merits of the painter's work, and was ever eager to get hold of some new example and forward it to Genoa and thence by sea to Alicante or Cartagena, but the remuneration was long in coming back. This, it seems clear, was not the fault of Philip himself but of his Treasury officials, who like those of a later date and a much nearer country appear to have thought that there were few poorer ways of spending money than paying for pictures with it. Again and again Titian wrote to the "Most Serene and Catholic King," and the "Most Potent and Invincible King," urging his claims. In one letter he says to Philip that "he who can conquer the most powerful and proud of his enemies is not able to secure the obedience of his ministers," which must have been plainer speaking than Philip was accustomed to. Hernandez, on the other hand, complained that Titian "being old is somewhat covetous," and there was perhaps a certain amount of truth on both sides. Titian at any rate felt that he was ill-treated and tried to use this picture as a screw for extracting his rights. More than once he wrote saying that it was finished, which Hernandez promptly denied, but implying fairly clearly that it would not be forwarded until some settlement had been arrived at. In October 1564, Hernandez admitted that it was done, but Titian to gain further time went off to Brescia to make arrangements for the decoration of the ceiling of the great Hall in the Palazzo Pubblico. Finally some assurance of payment was received, and the picture was handed over, but Titian's indignation was pathetic when he received only half his demands from Milan in cash, the rest being in the form of warrants for rice on each of which he declared he lost money.

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Nor were Philip's Italian agents the only tardy paymasters, for, in 1564, and again in 1567 Titian was endeavouring to obtain moneys due from the Duke of Urbino, while even the arrangement with the authorities at Brescia proved a source of disappointment. By the agreement the price was to be fixed by independent arbitrators when the work was finished, and these, on the grounds that the paintings were wholly by Titian's pupils declined to award more than one thousand ducats. In vain did Orazio, the painter's second son and active business representative, protest, and Titian in the end was fain to be content with their decision. As the work actually was in large part, if not wholly by other hands we may suspect that it was not without a certain sardonic satisfaction that he heard of its destruction by fire in January 1575. The splendid *St. Jerome*, now in the Brera at Milan, but painted originally for Santa Maria Nuova is signed Titianus F., 1564, and the *Annunciation* in S. Salvadore painted in the course of the next year, bears the oddly emphatic pronouncement Titianus fecit fecit, the repetition according to tradition being intended as a protest against a suggestion that the aged master was losing his power. In 1565 he was at Cadore arranging for frescoes and mosaics to be made by his pupils from his designs for the church at Pieve. In 1566 for some reason an edict relieving him of liability to taxation was suspended and he was called upon for a return of his means and possessions. He responded with what must have been a very imperfect and under-estimated account, for while recording various properties in land he makes no mention of his pensions or professional earnings. Vasari visited him in Venice the same year and has recorded some of the pictures then in his studio. The only picture bearing the date is a portrait of Jacopo Strada, a dealer or agent in works of art known as "The Cæsarian Antiquary," which bears an inscription, "Jacobus de Strada Civis Romanno Cæs S. Antiquaria et Com. Belic, an ætat LI. MDLXVI. Titianus F." The *St. Laurence* in the Escorial was finished in 1567, and the *Venus Arming Cupid*, also known as *The Education of Love*, in the Borghese Gallery about the same time, while the fine *Entombment* at Madrid was completed in 1569. A portrait of an unknown man at Frankfort is inscribed Annor XXXIII. Anno MDLXX; 1571 was the date of the rough but vigorous *Christ Crowned with Thorns* at Munich which was given in the first place by the artist to Tintoretto, while the end of that year saw the production of a work which throws a curious and depressing light upon what can only be described as Titian's commercial spirit and Philip's distorted moral tone. In the course of the year the battle of Lepanto resulted in the victory of the combined Spanish, Papal, and Venetian forces over the Turks, while Philip's fourth wife Anna of Austria, presented him with a son who was named Fernando, and Philip desired Titian to commemorate both events in an allegorical canvas which is still at Madrid. It represents Philip holding the naked infant over an altar while an angel descending head first from the skies offers to the baby a palm branch carrying a scroll

## THE LATER WORK OF TITIAN

labelled "Maiora tibi," a bound Turk with his turban at his knees crouches in the foreground, a placard bears the inscription "Titianus Vec in Aequis Cæs fecit," 1571, and the whole is entitled *Philip Dedicating his Son Ferdinand to Heaven and Victory*. The arrangement and handling are unusually perfunctory, and it is easy to see that the artist's heart was never less in his work, but one cannot but regard this carelessness as an aggravation of his offence in undertaking such a piece of hollow mockery. He must have known, and we cannot forget, that barely three years before Philip's son by his first wife, Don Carlos, a vicious and disobedient one it is true, had perished mysteriously in the prison to which his little less vicious father had consigned him. Both poison and the headsman have been hinted at but the general belief was that he had been permitted if not encouraged to indulge in the debauchery to which he was only too well inclined and had succumbed to the effects, and as it is scarcely credible that Philip did not know of it, and certain that he could have prevented it, we are forced to the conclusion that it was decidedly not to Heaven that he dedicated him.

His last known work is the *Pieta* (*The Mourning for Christ*) in the Academy at Venice which was left unfinished at his death and completed by Palma the younger. It was primarily destined for the monks of the Frari as a return for their concession to the painter of space to lay his bones in, but some quarrel intervened and Titian withdrew his offer and desired to be buried in his native place. He was, nevertheless, interred in the Frari on August 28, 1576, the day after he died of the then prevailing plague, with much ceremony, and—strange irony—even while the funeral chants were echoing along the aisles over the heads of the best and noblest citizens of Venice, the scum of the population, quite out of hand in the general panic, were breaking into the dead master's palace, stealing, destroying, and scattering his inestimable treasures, only, however, forestalling thereby, the broadcast dispersal of all that remained by his dissolute son and heir Pomponio.



## LIST OF THE PRINCIPAL WORKS OF TITIAN

### AUSTRIA

#### COUNT CZERNIN

PORTRAIT OF ANDREA GRITTI, DOGE OF VENICE

### VIENNA

#### ROYAL GALLERY

MADONNA WITH SS. JEROME, STEPHEN, AND GEORGE  
THE GIPSY MADONNA

MADONNA WITH THE CHERRIES

PORTRAIT OF ISABELLA D'ESTE (1534, from an earlier portrait)  
PORTRAIT OF BENEDETTO VARCHI (Signed Tizianus F.)

THE WOMAN TAKEN IN ADULTERY

CHRIST DELIVERED TO THE PEOPLE

DANAË AND THE GOLDEN RAIN (Inscribed Titianus aeques cæs)  
THE ENTOMBMENT (Signed Titianū)

ECCE HOMO (Signed Titianus S. Eques Ces F., 1543)

PIETRO ARETINO AND HIMSELF (1543)

A NYMPH AND SHEPHERD (Unfinished)

PORTRAIT OF HIMSELF

PORTRAIT OF FABRIZIO SALVARESIO (Inscribed MDLVIII Fabricius  
Salvaresius Annii agens L. Titiani opus)

PORTRAIT OF JOHANN FRIEDRICH, ELECTOR OF SAXONY

PORTRAIT OF JACOPO DE STRADA (Inscribed Jacobus de Strada.  
Civis Romanus Caess : Antiquarius. Et. Com : Belie : An : Aetat :  
LI. &c. M.D. LVII. Titianus. F.)

DIANA AND CALLISTO

### IECHTENSTEIN GALLERY

FRANCIS I. AT PAVIA

BELGIUM  
ANTWERP  
MUSEUM

POPE ALEXANDER VI. PRESENTING JACOPO PESARO, THE BISHOP OF PAPHOS TO ST. PETER (Inscribed *Ritratto di uno di casa Pesaro in Venetia che fra falto Generale di Sta. Chiesa Titiano f.*)

F R A N C E  
BESANÇON  
GALLERY

PORTRAIT OF NICHOLAS PERRENOT GRANVELLA

PARIS  
LOUVRE

TITIAN'S MISTRESS (supposed to be portraits of Alfonso of Ferrara and Laura Dianti. About 1520)  
THE ENTOMBMENT (Painted about 1520 for Francesco Gonzaga II. There is another version in the Manfrini Collection at Venice, and the original sketch at Vienna)  
THE MAN WITH THE GLOVE (Signed *Ticianus*)  
THE MADONNA AND CHILD WITH SS. AMBROSE, STEPHEN, AND MAURICE (A replica is at Vienna)  
THE MADONNA WITH THE RABBIT (Signed *Titianus F.*)  
THE HOLY FAMILY WITH ST. JOHN  
THE HOLY FAMILY WITH ST. AGNES  
CHRIST WITH THE DISCIPLES AT EMMAUS (According to tradition portraits of Charles V., Philip II., and Cardinal Ximenes)  
CHRIST CROWNED WITH THORNS (Signed *Titianus f.*)  
THE COUNCIL OF TRENT  
JUPITER AND ANTIOPE (formerly called the *Venus del Pardo*. Painted for Philip II. Injured by fire in 1661, and much restored)  
AN ALLEGORY IN HONOUR OF ALFONSO D'AVALOS (About 1533)  
PORTRAIT OF A MAN (formerly called *Aretino*)  
PORTRAIT OF A KNIGHT OF MALTA  
PORTRAIT OF FRANCIS I. (Not from life)

## GERMANY

### BERLIN

#### Royal Gallery

PORTRAIT OF GIOVANNI MORO

PORTRAIT OF A LADY IN A RED DRESS

PORTRAIT OF A YOUNG MAN

PORTRAIT OF THE DAUGHTER OF ROBERTO STROZZI (1542)

PORTRAIT OF TITIAN'S DAUGHTER LAVINIA IN GIRLHOOD

PORTRAIT OF ARTIST

### CASSEL

#### Royal Gallery

PORTRAIT OF GIOVANNI FRANCESCO AQUAVIVA, DUKE OF ATRI

### DRESDEN

#### Royal Gallery

THE TRIBUTE MONEY (According to Vasari painted in 1514 for Alfonso I. of Ferrara. Signed Ticianus F. There is a replica in the Uffizi)

THE MADONNA AND CHILD WITH THE MAGDALEN AND SS. JOHN THE BAPTIST, JEROME, AND PAUL

THE MADONNA AND CHILD WITH ST. JOSEPH (Said to be portraits of Alfonso I. of Ferrara, Lucrezia Borgia, and her son)

VENUS CROWNED BY CUPID (A young man seated at her feet is said to be Philip II.)

PORTRAIT OF A WOMAN IN A RED DRESS

PORTRAIT OF A YOUNG WOMAN WITH A VASE

PORTRAIT OF A YOUNG WOMAN WITH A FAN

PORTRAIT OF TITIAN'S DAUGHTER LAVINIA AS A WOMAN (Inscribed Lavinia Tit. V. F. Ab. Eo. P.)

PORTRAIT OF A MAN (Inscribed MDLXI. Anno natus Aetatis Suæ XLVI. Titianus pictor et aeques Caeseris)

### FRANKFORT

#### PINAKOTHEK

PORTRAIT OF A MAN (Inscribed Anno XXXIII. Anno MDLXX.)

### MUNICH

#### PINAKOTHEK

THE MADONNA AND CHILD

VANITY

PORTRAIT OF A YOUNG MAN

PORTRAIT OF THE EMPEROR CHARLES V. (Painted at Augsburg.

Signed Titianus F. MDXLVIII.)

THE CROWNING WITH THORNS

PORTRAIT OF A VENETIAN NOBLEMAN

## GREAT BRITAIN

### ALNWICK CASTLE

PORTRAITS OF NINE MEMBERS OF THE CORNARO FAMILY (1560)

### CAMBRIDGE

PORTRAITS OF PHILIP II. AND THE PRINCESS D'EBOLI

### CASTLE HOWARD

PORTRAIT OF GIORGIO CORNARO (Signed Titianus F.)

### GLASGOW GALLERY

DANAE

HOLY FAMILY AND ST. DOROTHEA

## LONDON

### BRIDGEWATER GALLERY

DIANA AND ACTÆON

DIANA AND CALLISTO

VENUS RISING FROM THE SEA

PORTRAIT OF POPE CLEMENT VII. (Believed to have been painted  
at Bologna in 1530)

THE THREE AGES OF MAN (Replicas in the Borghese and Doria  
collections)

### BUCKINGHAM PALACE

A LANDSCAPE WITH CATTLE (About 1534)

### DORCHESTER HOUSE

PORTRAIT OF A LADY OF THE SFORZA FAMILY

THE VIRGIN AND CHILD WITH SAINTS

PORTRAIT OF CATERINA CORNARO

PORTRAIT OF ANDREA GRITTI

## GROSVENOR HOUSE

PORTRAITS OF FRANCESCO MARIA DELLA ROVERE, DUKE OF URBINO,  
AND HIS SON

## HAMPTON COURT

A PORTRAIT

## NATIONAL GALLERY

THE HOLY FAMILY WITH AN ADORING SHEPHERD

VENUS AND ADONIS

BACCHUS AND ARIADNE (Painted for Alfonso I. at Ferrara in 1514.

Signed Ticianus F.)

NOLI ME TANGERE

THE MADONNA AND CHILD WITH SS. JOHN THE BAPTIST AND  
CATHERINE (Signed Tician)

PORTRAIT OF ARIOSTO

## WALLACE COLLECTION

PERSEUS AND ANDROMEDA (Painted about 1562 for Philip II.)

## BATH, EARL OF

THE MAGDALEN

THE HOLY FAMILY IN A LANDSCAPE

## BATTERSEA, LORD

VIRGIN AND CHILD

VIRGIN AND CHILD AND ST. JOHN

## BENSON, MRS. R.

VIRGIN AND CHILD

THE DAUGHTER OF HERODIAS

## BROWNLOW, EARL

DIANA AND ACTEON

MARY MAGDALEN

## BURLEIGH, LORD

VIRGIN AND CHILD

## COWPER, EARL

PORTRAIT OF LAVINIA

VIRGIN AND CHILD (Signed Titianus)

DEVONSHIRE, DUKE OF  
THE PREACHING OF ST. JOHN THE BAPTIST IN THE WILDERNESS

DUDLEY, EARL OF  
VIRGIN AND CHILD

ELCHO, LORD  
REPLICA OF THE BRESCIA ALTAR-PIECE

FARRER, SIR W.  
ST. JEROME  
HOLY FAMILY AND TWO DONORS  
PORTRAIT OF A MAN

JEKYLL, LIEUT.-COL.  
THE TRIUMPH OF LOVE

MOND, LUDWIG  
A MOTHER AND CHILD

NORTHAMPTON, MARQUESS OF  
PORTRAIT OF THE DAUGHTER OF ROBERTO STROZZI (*see* Berlin)

POWERSCOURT, VISCOUNT  
PORTRAIT OF A YOUNG MAN IN BLACK

ROSENBURGH, MADAME DE  
PORTRAIT OF DOGE ANTONIO GRIMANI

SOMERSET, MRS. ALFRED  
PORTRAIT OF ANDREA VESALIUS

SOMZÉE, LEON  
PORTRAIT OF MELCHIOR MICHELI (1565)  
THE WORSHIP OF VENUS (an altered replica of the picture at  
Madrid)

SPENCER, EARL  
OLD CORNARO

WANTAGE, LADY

THE LAST SUPPER

WATTS, MRS. G. F.

PORTRAIT OF A LADY

YARBOURGH, EARL OF

DIANA AND ACTEON (Sketch for the picture at Bridgewater House)

ITALY

ANCONA

S. DOMENICO

THE VIRGIN IN GLORY

BRESCIA

SS. NAZARIO E CELSO

ALTAR-PIECE (Signed Ticianno faciebat MDXXII. Representing the Annunciation, the Resurrection, and St. Sebastian)

FLORENCE

PITTI PALACE

PORTRAIT OF PHILIP II. (Replica of the picture at Naples)

PORTRAIT OF A MAN (formerly called Howard, Duke of Norfolk)

PORTRAIT OF CARDINAL IPPOLITO DE MEDICI (1532)

PORTRAIT OF PIETRO ARETINO (1546)

THE MAGDALEN (Painted for Francesco Maria of Urbino, 1531)

LA BELLA (Supposed portrait of Eleanora, Duchess of Urbino)

UFFIZI GALLERY

VENUS (Painted for the Duke of Urbino about 1537)

PORTRAIT OF MONSIGNOR BECCADELLI OF BOLOGNA (1552)

FLORA

VENUS REPOSING

PORTRAIT OF FRANCESCO MARIA DELLA ROVERE, DUKE OF URBINO (1537)

PORTRAIT OF ELEANORA GONZAGA, DUCHESS OF URBINO

PORTRAIT OF CATARINA CORNAIRO

PORTRAIT OF SANSOVINO, THE SCULPTOR

SKETCH FOR THE BATTLE OF CADORE (The picture in the Doge's Palace was burned in 1577)

MADONNA AND CHILD WITH ANGELS

MADONNA AND CHILD WITH SS. JOHN AND ANTHONY

PORTRAIT OF GIOVANNI DE MEDICI DELLE BANDE NERE (Painted from a death-mask)

PORTRAIT OF HIMSELF

### GENOA

BALBI-SENAREGA PALACE

MADONNA WITH SS. CATHERINE AND DOMINIC (about 1520)

### MILAN

BRERA GALLERY

ST. JEROME

HEAD OF AN OLD MAN

PORTRAIT OF COUNT ANTONIO PORCIA

### NAPLES

MUSEUM

PORTRAIT OF POPE PAUL III. AND HIS GRANDSONS, CARDINAL ALESSANDRO AND DUKE OTTAVIO FARNESE

DANAE (Painted for Octavio Farnese, 1545)

PORTRAIT OF PAUL III.

PORTRAIT OF PHILIP II.

### PADUA

SCUOLA DEL SANTO

SCENES FROM THE LIFE OF ST. ANTHONY

SCUOLA DEL CARMINE

SCENES FROM THE LIFE OF THE VIRGIN

### ROME

ACADEMY

CALLISTO AND THE NYMPHS

BORGHESE PALACE

SACRED AND PROFANE LOVE

THE EDUCATION OF LOVE (Venus arming Cupid)

ST. DOMINIC

CAPITOLINE GALLERY

BAPTISM OF CHRIST

COLONNA PALACE

PORTRAIT CALLED ONUPHIUS PANVINIUS

DORIA PALACE

VIRGIN AND CHILD AND SS. JOHN AND CATHERINE

THE DAUGHTER OF HERODIAS

PORTRAIT CALLED MARCO POLO

RSPIGHIOSI PALACE

VANITY

VATICAN

MADONNA AND CHILD WITH SS. SEBASTIAN, FRANCIS, ANTHONY OF PADUA, NICHOLAS, AMBROSE, AND CATHERINE (Painted for the Church of S. Niccolò in 1523)

PORTRAIT OF DOGE OF THE VENETIAN REPUBLIC, NICCOLO MARCELLO

TREviso

CATHEDRAL

ANNUNCIATION

TURIN

PINACOTECA

ST. JEROME

PORTRAIT OF POPE PAUL III.

URBINO

CATHEDRAL

HOLY COMMUNION

RESURRECTION

VENICE

ACADEMY

ASSUMPTION (1518)

PRESENTATION OF THE VIRGIN

ST. JOHN IN THE DESERT

THE MOURNING FOR CHRIST (Pietà) (Left unfinished at his death)

## DUCAL PALACE

ST. CHRISTOPHER (fresco)  
MADONNA AND TWO ANGELS (fresco)  
FAITH (La Fede)

## S. MARIA DEI FRARI

### PESARO MADONNA (1526)

## S. MARIA DEI GESUITI

## MARTYRDOM OF ST. LAURENCE (1558)

## S. GIOVANNI ELEMOSINARIO

ST. JOHN THE ALMSGIVER

SS. GIOVANNI E PAOLO

DEATH OF PETER MARTYR (Copy of the original destroyed by fire)

S. MARZIALE

## TOBIAS AND THE ANGEL

S. Rocco

## CHRIST DRAGGED TO GOLGOTHA

## SCUOLA DI S. ROCCA

ECCE HOMO

## THE ANNUNCIATION

S. SALVATORE

ANNUNCIATION (1566)

## S. MARIA DELLA SALUTE

DESCENT OF THE HOLY GL. 543)  
FOUR EVANGELISTS AND FOUR FATHERS OF THE CHURCH (ceiling)  
DEATH OF ABEL  
SACRIFICE OF ABRAHAM } Ceiling—painted about 1543 for the  
DAVID AND GOLIATH } church of S. Spirito  
ST. MARK ENTHRONED, WITH FOUR SAINTS (about 1512 for S.  
Spirito)

S. SEBASTIANO

S. NICHOLAS (1563)

SCUOLA DI S. MARCO

ANNUNCIATION

ROYAL PALACE

WISDOM (Ceiling formerly in the Library of St. Mark's)

RUSSIA

ST. PETERSBURG

HERMITAGE

MADONNA AND CHILD

ECCE HOMO

CHRIST

MADONNA AND CHILD WITH THE MAGDALEN

CHRIST BEARING THE CROSS

REPENTANT MAGDALEN (about 1561)

TOILET OF VENUS

PORTRAIT OF POPE PAUL III.

PORTRAIT OF CARDINAL ANTONIO PALLAVICINI

PORTRAIT OF ELEANORA GONZAGA

PERSEUS AND ANDROMEDA

SPAIN

MADRID

ESCORIAL

CRUCIFIXION

ST. JEROME

LAST SUPPER

PRADO

BACCHANAL (about 1520)

SACRIFICE TO THE GODDESS OF FESTIVITY AND LOVE (about 1520)

PORTRAIT OF ALFONSO I., DUKE OF FERRARA (about 1515)

PORTRAIT OF EMPEROR CHARLES V.

PORTRAIT OF PHILIP II.

VENUS AND ADONIS

THE FALL OF MAN (The Original Sin) (about 1540)

PORTRAIT OF CHARLES V. AT THE BATTLE OF MULBERG (1548)

DANAË

VENUS AND CUPID

DIANA AND ACTEON  
VENUS LISTENING TO MUSIC  
SALOMÉ WITH THE HEAD OF JOHN THE BAPTIST  
THE HOLY TRINITY (Gloria)  
PORTRAIT OF A KNIGHT OF MALTA  
THE ENTOMBMENT (1569)  
SISYPHIUS  
PROMETHEUS  
ECCE HOMO  
LA MATER DOLOROSA  
ST. MARGARET  
PHILIP II. DEDICATING HIS SON FERDINAND TO HEAVEN AND VICTORY  
MARQUESS OF VASTO ADDRESSING HIS TROOPS (about 1540)  
FLIGHT INTO EGYPT (unfinished)  
ST. CATHERINE  
RELIGION SUCCOURED BY SPAIN (known as *La Fé*)  
PORTRAIT OF THE ARTIST  
PORTRAIT OF ISABEL OF PORTUGAL, WIFE OF CHARLES V. (Copy  
of an earlier one)  
DIANA AND CALLISTO  
PORTRAIT OF A MAN  
CHRIST BEARING THE CROSS  
JESUS AND SIMON OF CYRENE  
THE AGONY IN THE GARDEN  
MADONNA WITH SS. BRIDGET AND ULPHUS

COLLECTION OF S.E. MGR. LE COMTE DE HUESCAR

PORTRAIT OF THE DUKE OF ALVA

TOLEDO

CATHEDRAL

PORTRAIT OF PAUL III.

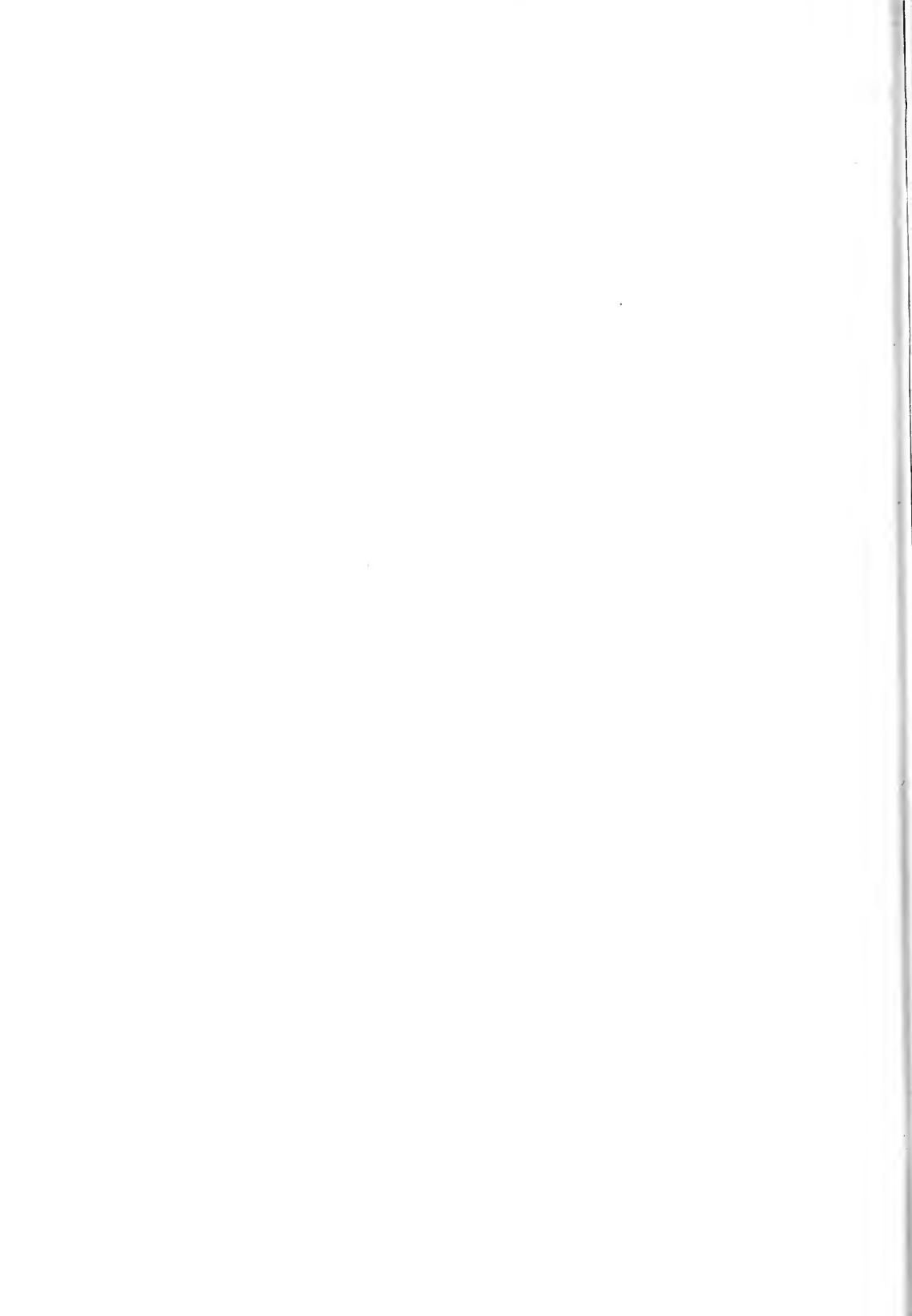
UNITED STATES

BOSTON

MRS. GARDNER

RAPE OF EUROPA (formerly at Cobham)

## ILLUSTRATIONS





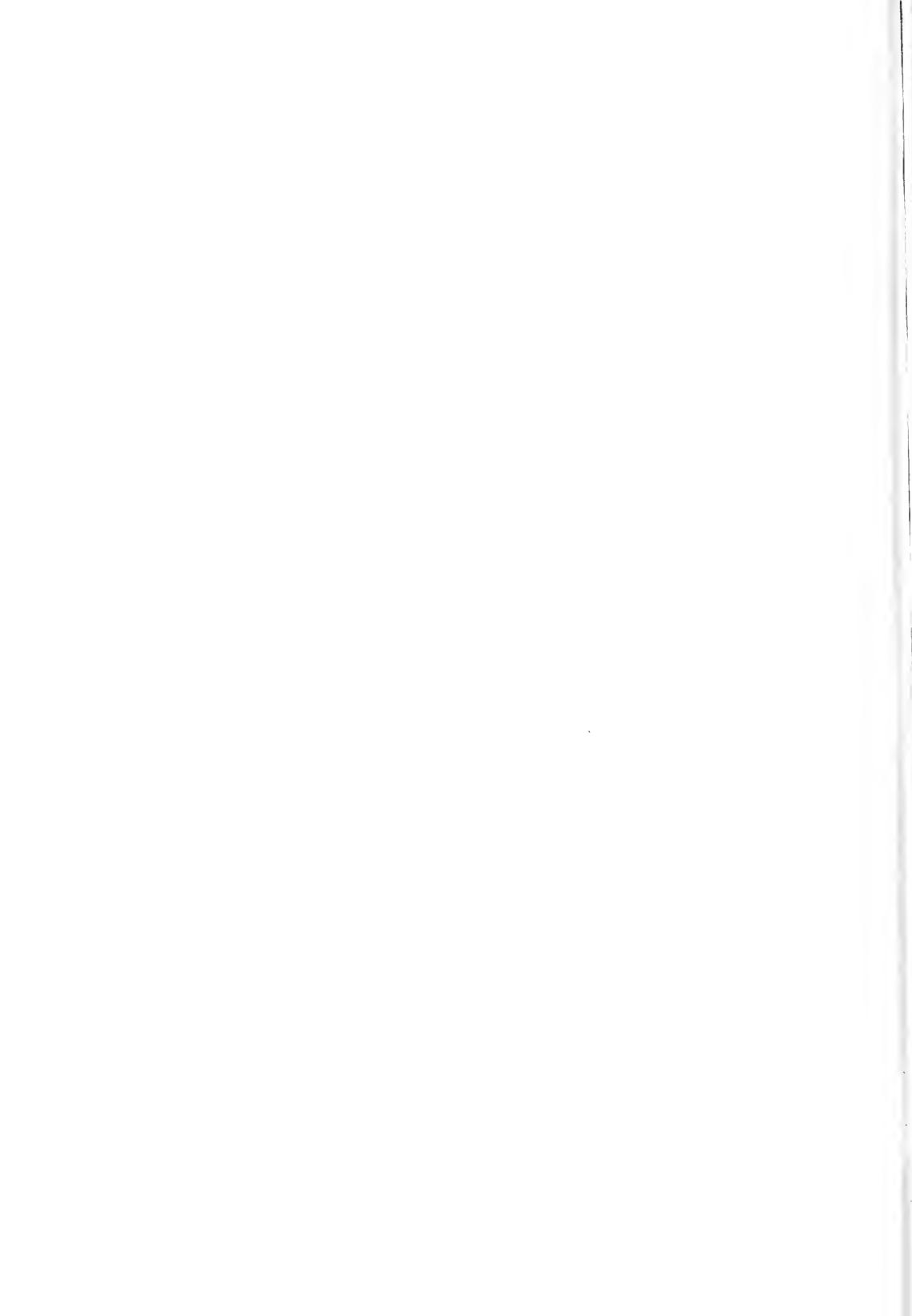
ANDREA GRITTI, DOGE  
OF VENICE

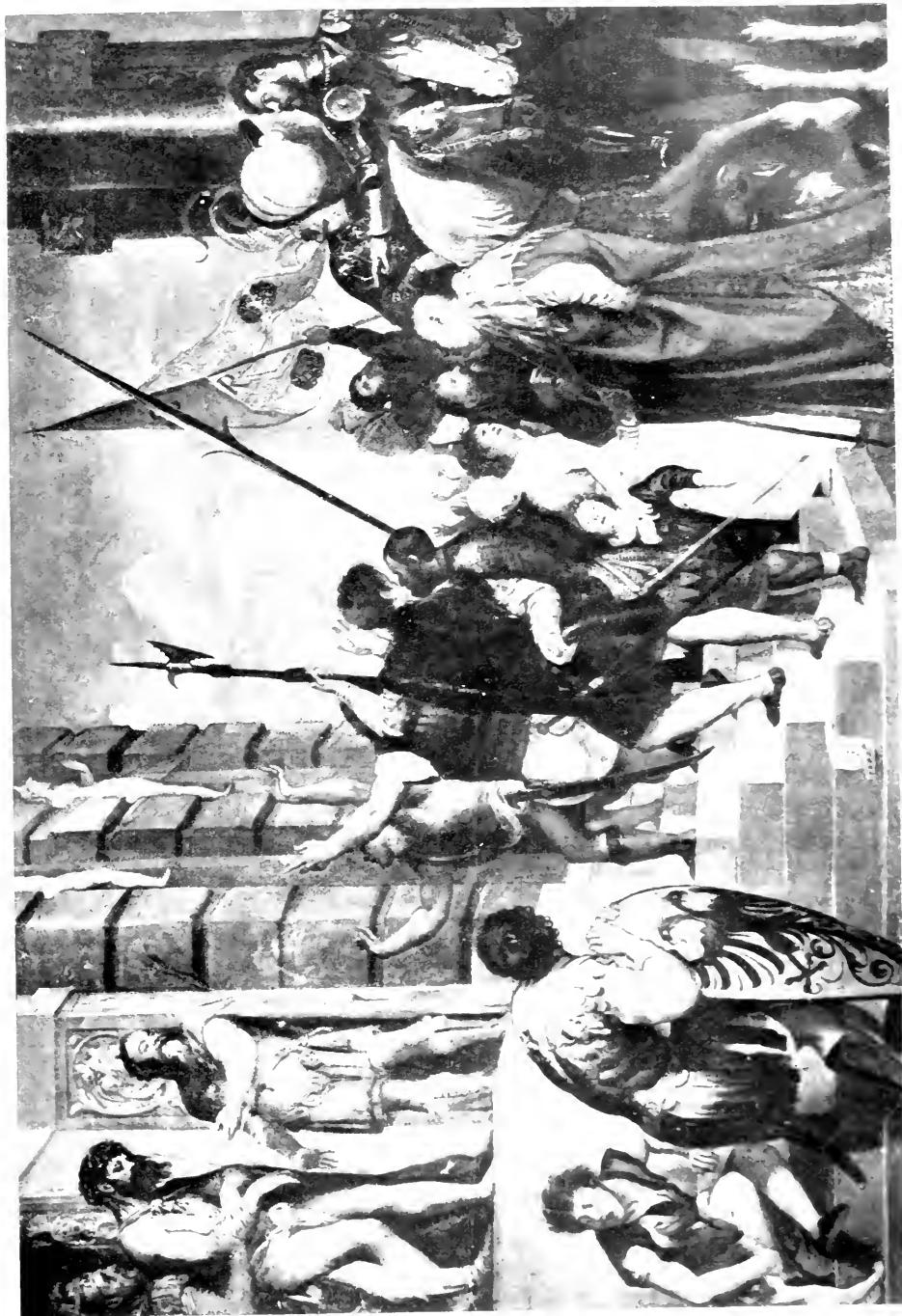
COUNCIL CHAMBERS, VENICE





JACOPO DE' BARBARI





ROMA. GALLIA, VIII N.S.





THE ENTOMBMENT

ROYAL GALLERY, VIENNA





DANAE AND THE GOLDEN RAIN

ROYAL GALLERY, VIENNA





JOHANN FRIEDRICH OF SAXONY

ROYAL GALLERY, VIENNA





DIANA AND CALLISTO

ROYAL GALLERY, VIENNA





FABRIZIO SALVARESIO

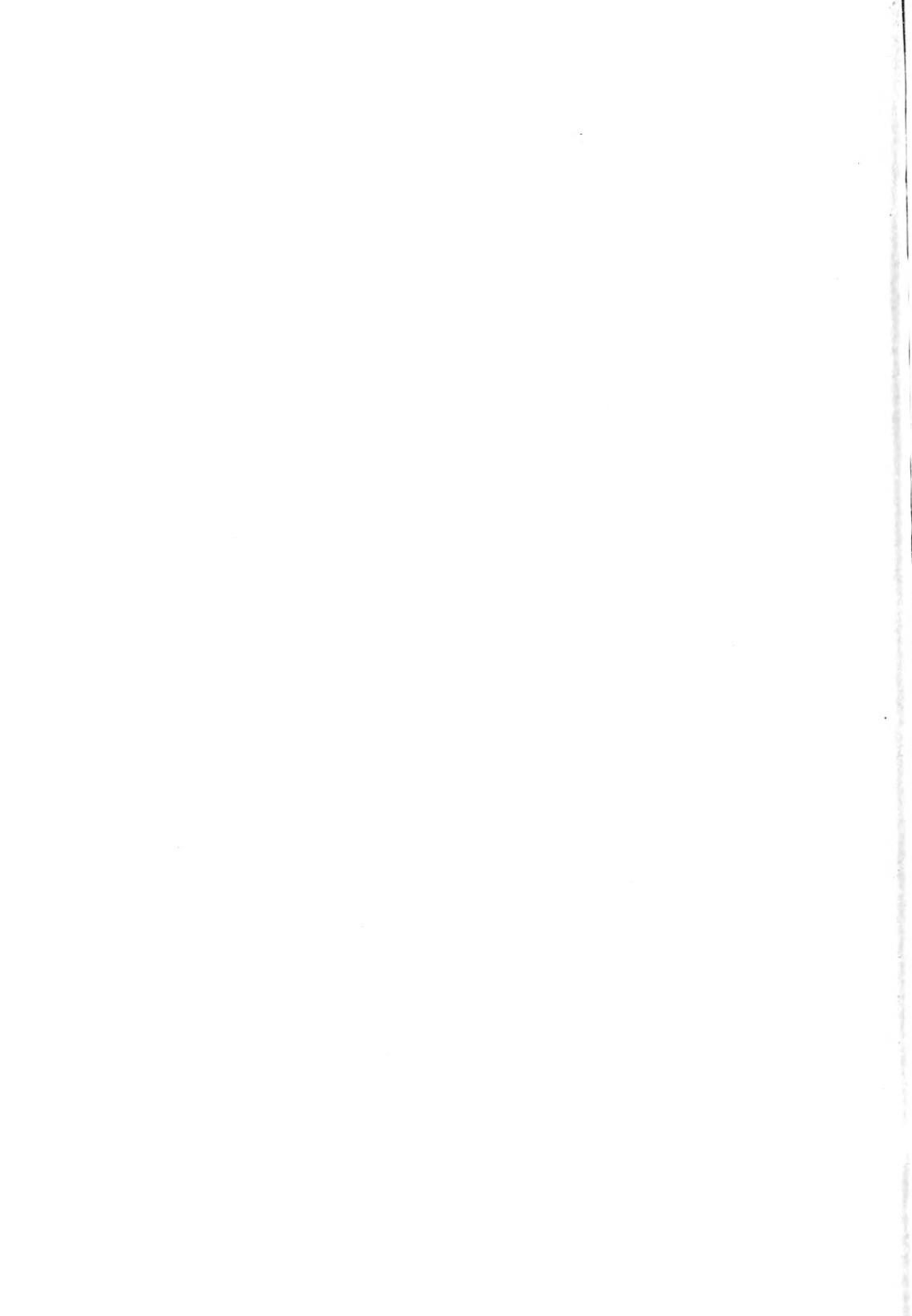
ROYAL OPERA HOUSE NO. 1

6



VERONIKA AND SIRUPHRA

RONAL GALLETA VILLENA





NICHOLAS PERRENOI GRANVELLA

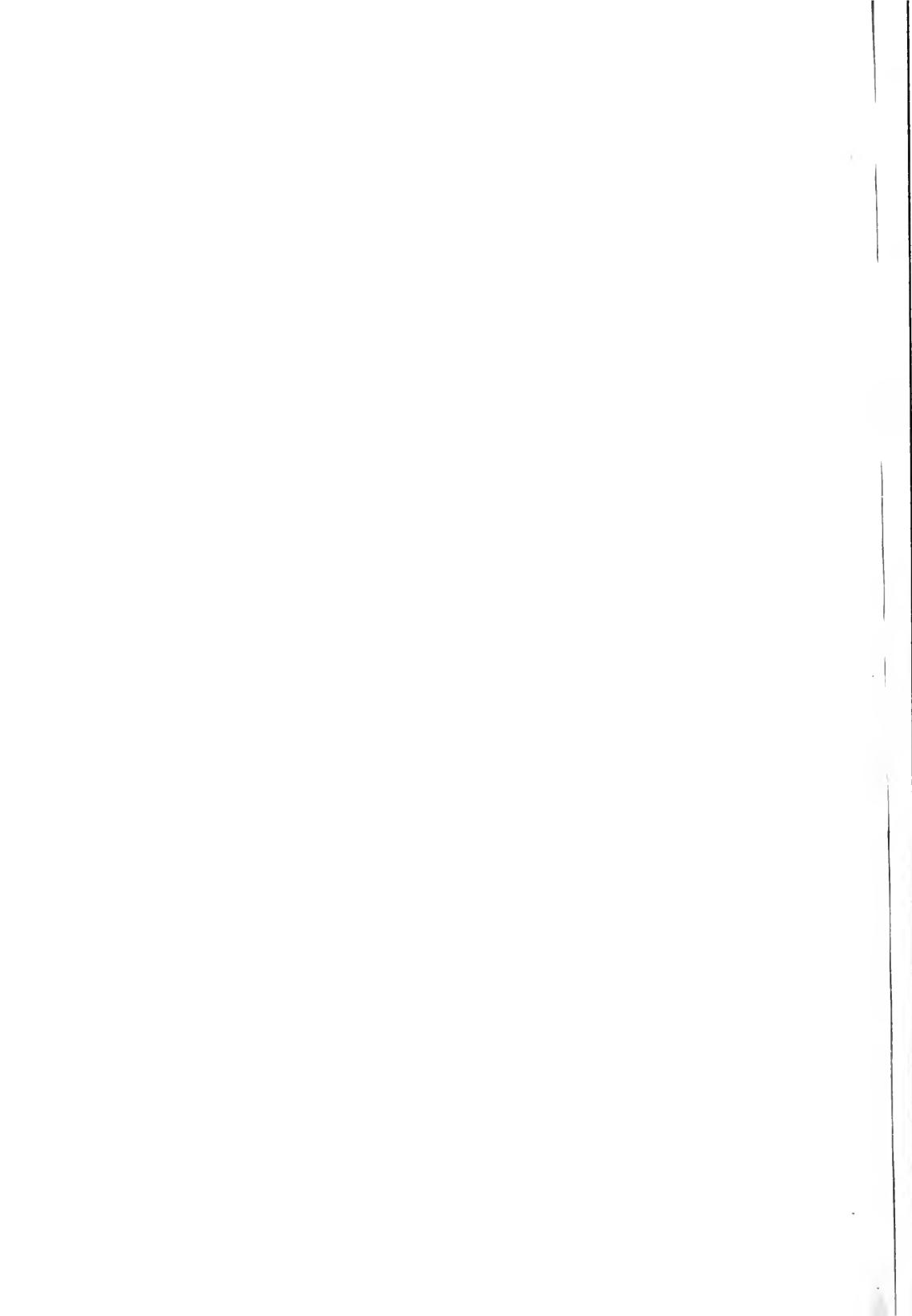
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LOV VIRE, PARIS

1. VILLE DU DIS TAILLE VENEMENTS





### CHRIST CROWNED WITH THORNS

LOUVRE, PARIS





HUTTER AND ANTHONY

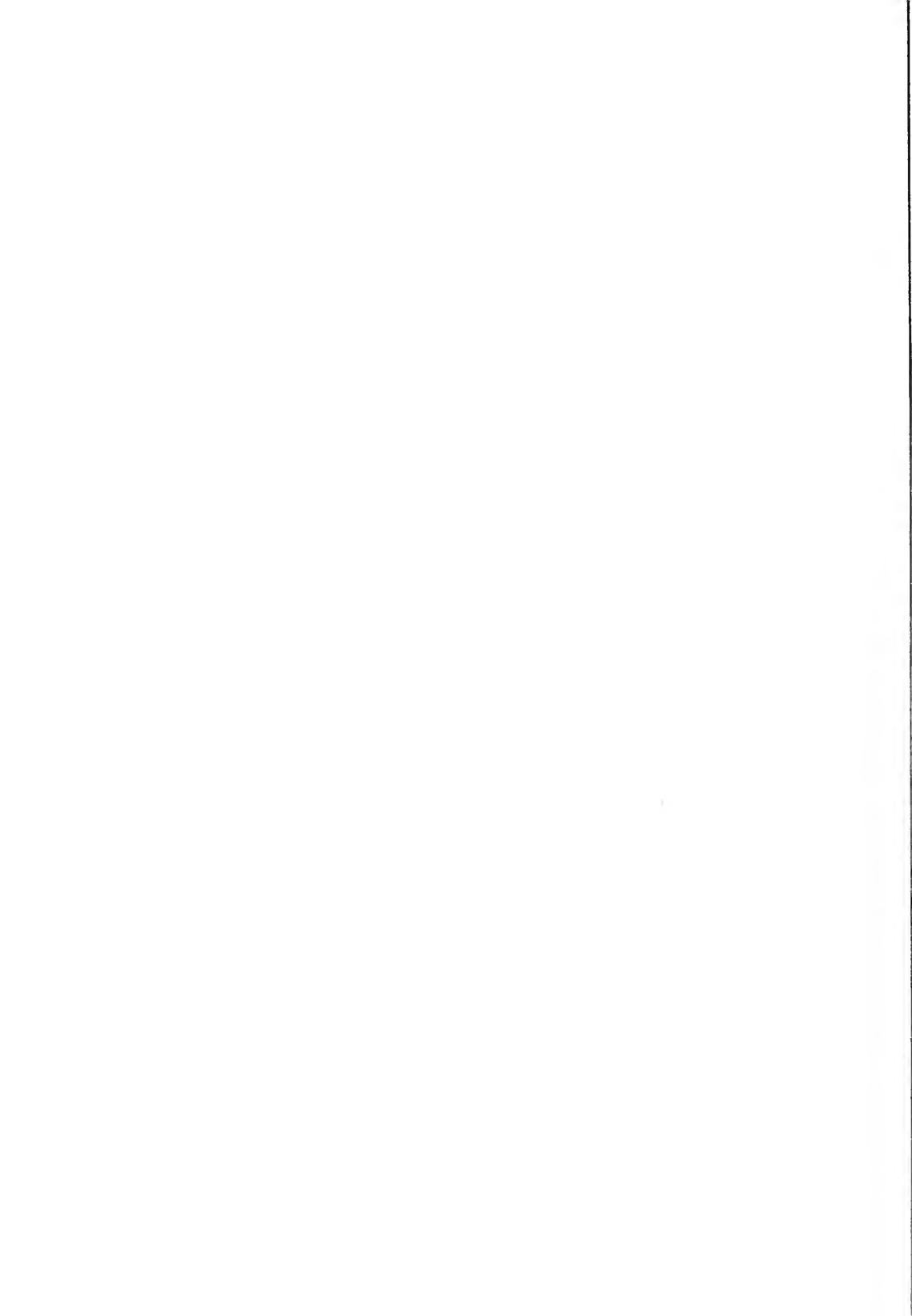
LEONARD BRAUNSTEIN  
LOUVRE, PARIS





TITIAN'S DAUGHTER LAVINIA IN GIRLHOOD

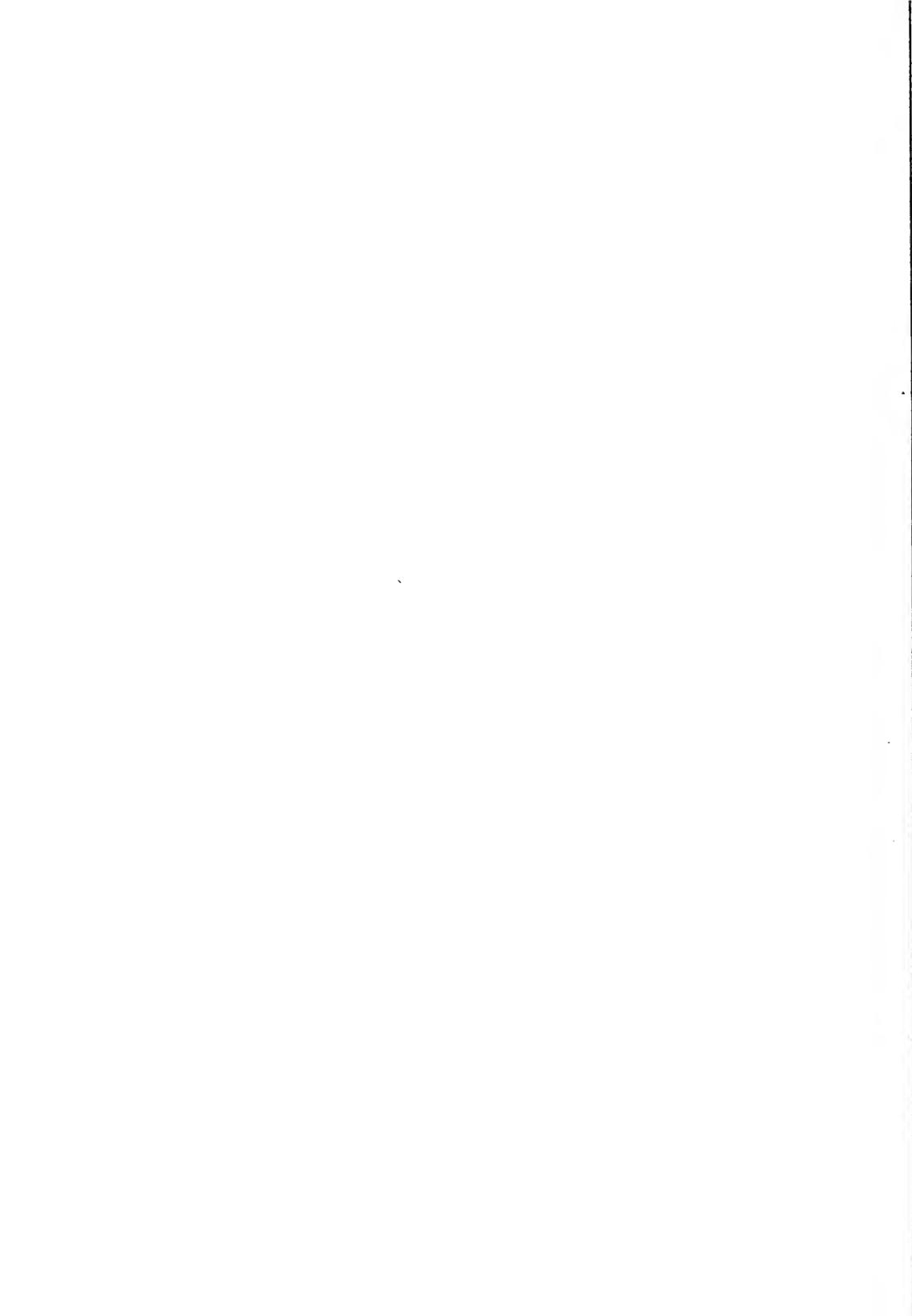
ROYAL GALLERY, BERLIN





PORTRAIT OF THE ARTIST

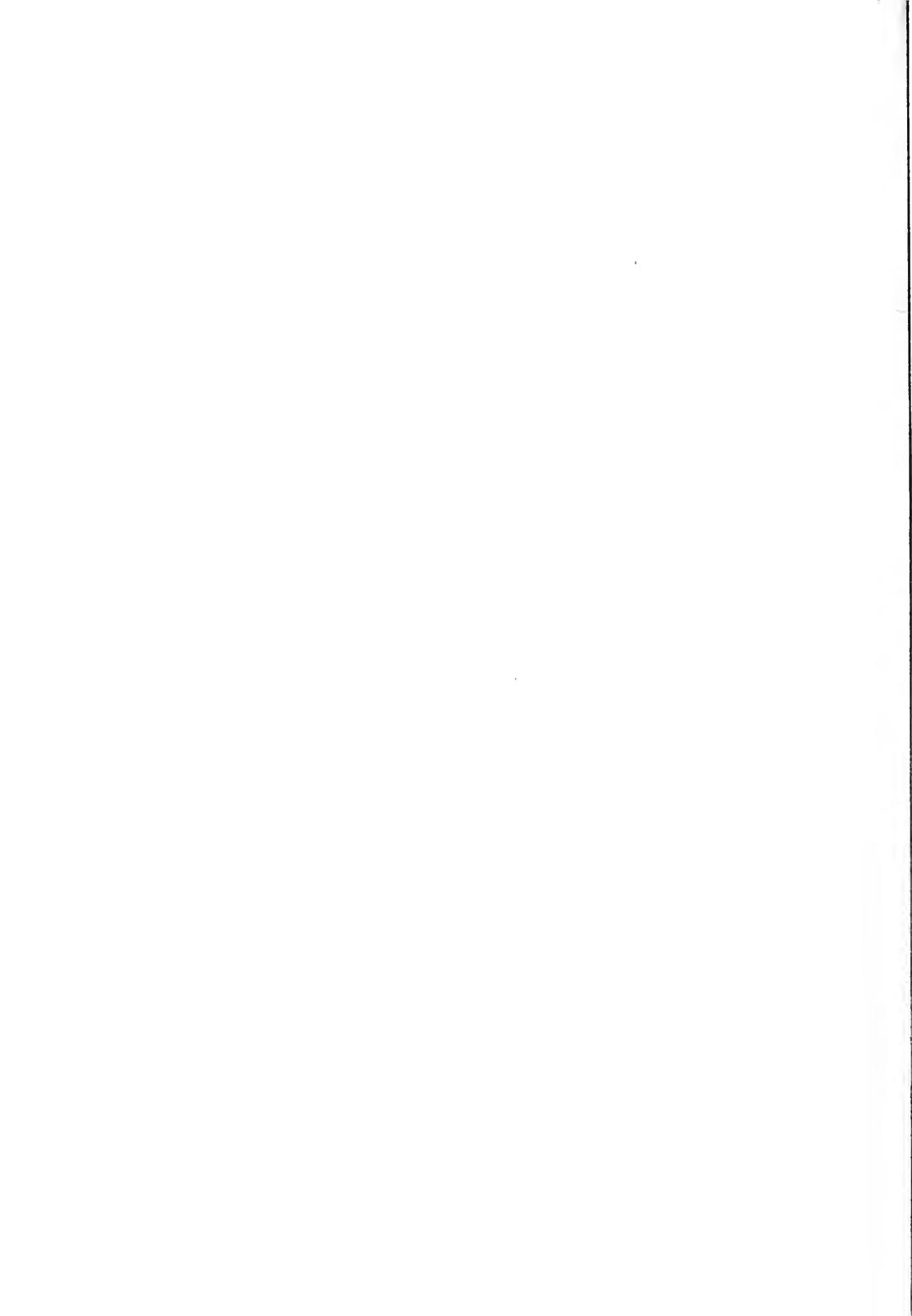
ROYAL GALLERY, BERLIN





DAUGHTER OF ROBERTO STROZZI

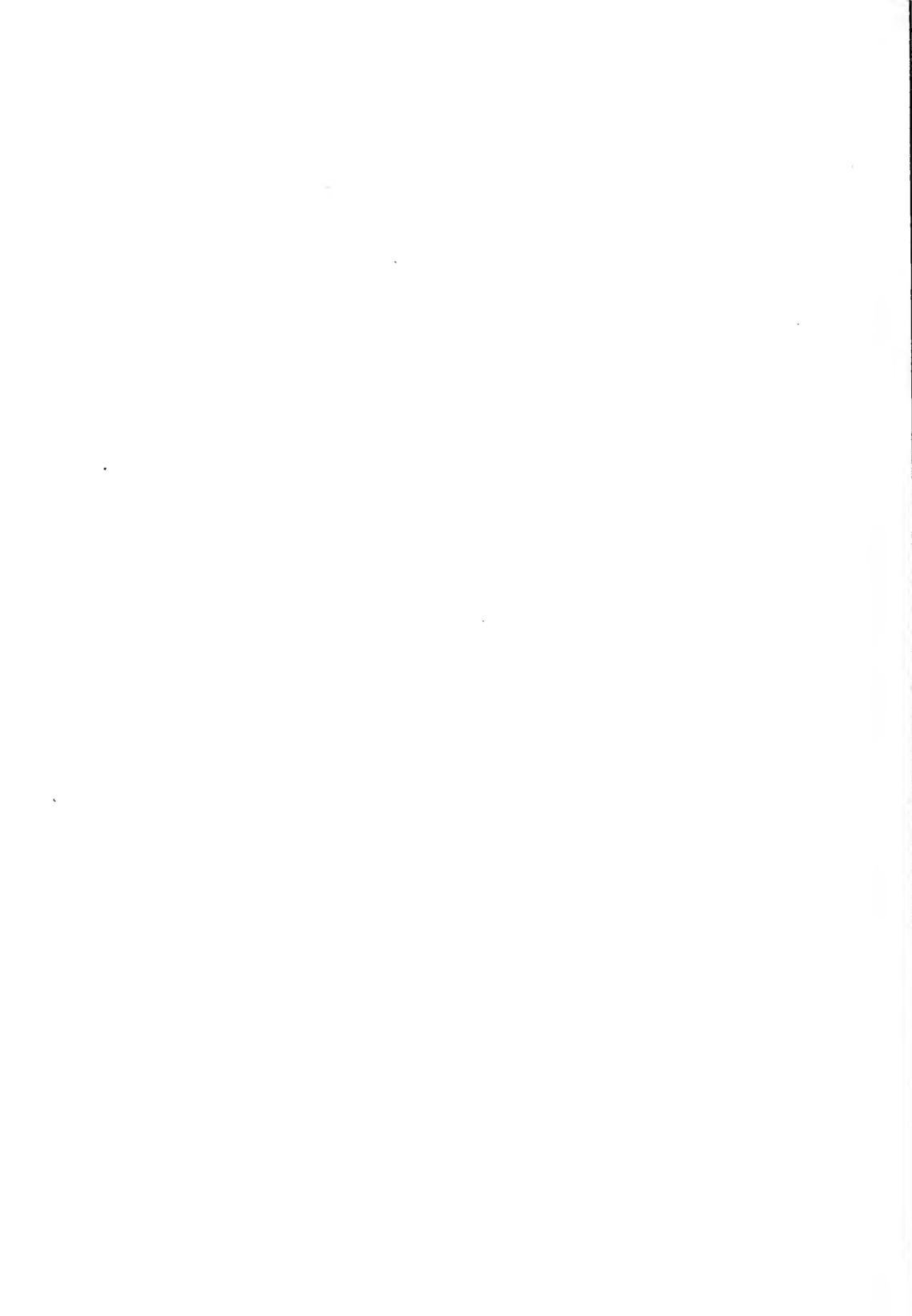
ROYAL GALLERY BERLIN





GIOVANNI FRANCESCO AQUAVIVA,  
DUKE OF ATRI

ROYAL GALLERY, CASSEI





TITIAN'S DAUGHTER AS A WOMAN

ROYAL GALLERY, DRESDEN





PORTRAIT OF A MAN

ROYAL GALLERIA, DRESDEN





PORTRAIT OF A YOUNG WOMAN  
WITH A FAN

ROYAL GALLERY, DRESDEN





CHARLES THE FIFTH

PINAKOTHEK, MUNICH





THE CROWNING WITH THORNS

FINAL CLOTHES — NO. 10





OLD CORNARO

EARL SPENCE COLLECTION





PIETRO ARETINO

PIETRO ARETINO





GIOVANNE DE' MEDICI  
DELLE BANDE NERE

UFFIZI GALLERY, FIRENZE





PORTRAIT OF HIMSELF

UFFIZI GALLERY, FLORENCE





MONSIGNOR BECCADELLI OF BOLOGNA

UFFIZI GALLERY, FLORENCE





ST. JEROME

BRERA GALLERY - MILAN





COUNT ANTONIO PORCIA

BRERA GALLERY, MILAN





PHILIP THE SECOND

MUSEUM NAPLES





POPE PAUL III, WITH HIS GRANDSONS, CARDINAL  
ALESSANDRO AND DUKE OTTAVIO FARNES

MUSEUM, NAPLES

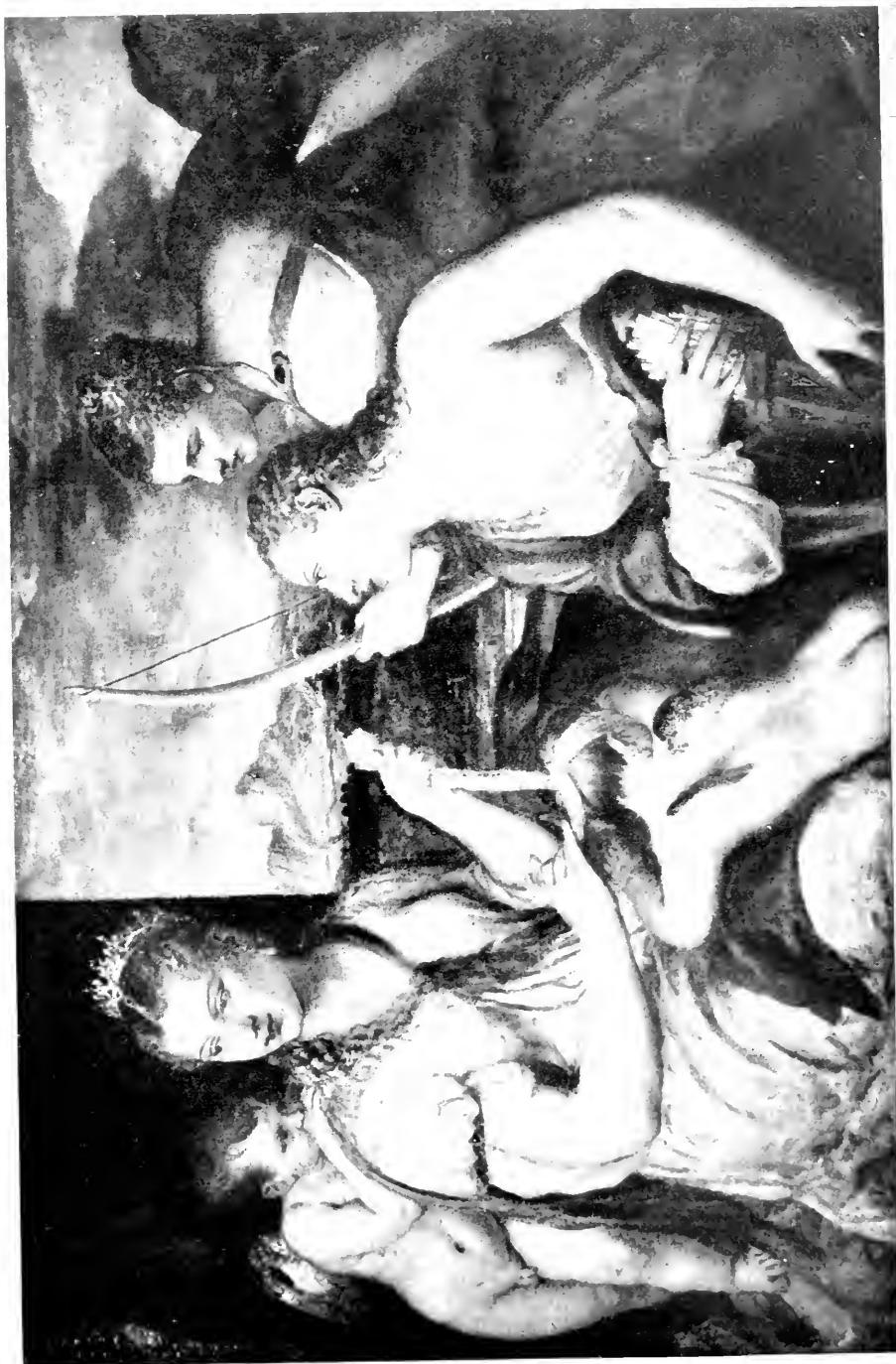




DANAI

MUSEO DI NAPOLI









MARCO POLO

DORIA PALACE - ROMA





NICCOLO MARCELLO, DOGE OF  
THE VENETIAN REPUBLIC

DA VENICE





THE MOURNING FOR CHRIST

ACADEMY, VENICE.













DEATH OF ABEL

S. MARIA DELLA SALUTE, VENICE





THE SACRIFICE OF ABRAHAM

S. MARIA DELLA SALUTE, VENEZIA





DAVID AND GOLIATH

S. MARIA DELLA SALUTE, VENICE





REPENTANT MAGDALEN

HERMITAGE, ST. PETERSBURG





HOLY TRINITY





"ECCE HOMO"

PRADO, MADRID





CHRIST AND SIMON OF CYRENE

(Peter Paul Rubens)  
PRADO, MADRID





PIRÁDO, MADRID

III. INSTITUCIÓN





LA MATER DOLOROSA

PRADO, MADRID





SAINT MARGARET

Engraving





PHILIP THE SECOND

PRADO, MADRID





PHILIP THE SECOND DEDICATING HIS SON  
DON FERDINAND TO VICTORY

FRANCISCO GOYA





PORTRAIT OF THE ARTIST

PRADO, MADRID





ISABEL OF PORTUGAL,  
WIFE OF CHARLES V.

GRAFO. 7.0.3.D





SALOMÉ WITH THE HEAD  
OF JOHN THE BAPTIST

PRADO, MADRID





THE MARQUESS OF VASTO  
ADDRESSING HIS TROOPS





DIANA AND CALLISTO

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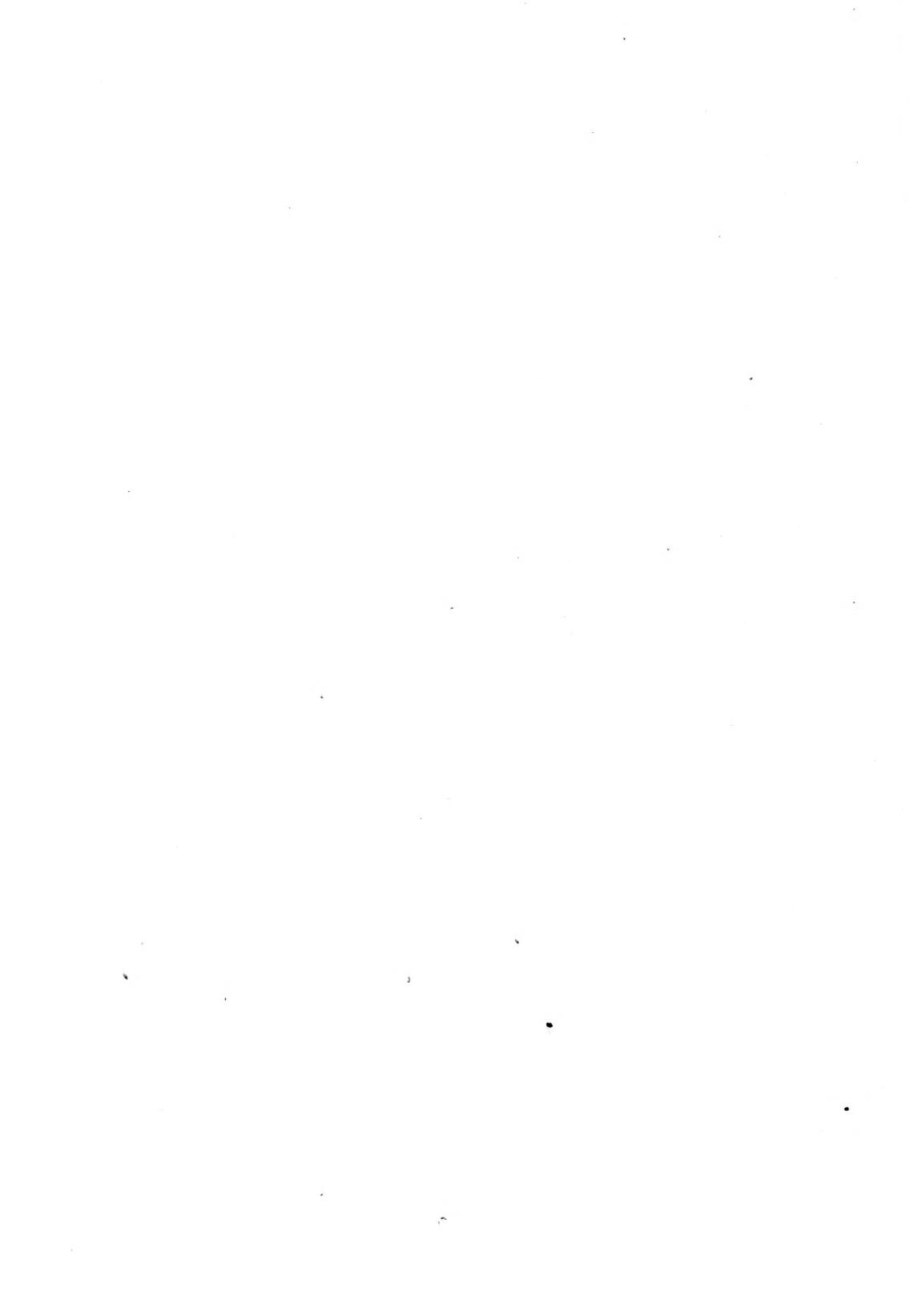
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